Art Gallery of Ontario

THE GALLERY

VOLUME 2 NUMBER 2 FEBRUARY 1980 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Eclecticism of architecture revealed in current exhibition

By Earl Damude

Modern architecture no longer pays homage to any one concept or any one compelling idea. And its new sense of freedom is reflected in *Transformations in Modern Architecture* which is on view at the Art Gallery of Ontario from February 23 to April 27 in the Zacks Wing.

The exhibition was assembled by Arthur Drexler, director of the Architecture and Design Department of The Museum of Modern Art, New York. Before coming to Toronto the exhibition was at The Cleveland Museum of Art. Photographs of more than 400 buildings and enlargements of many architectural details indicate that many of the buildings seem to reject familiar notions of what modern architecture is.

Of the more than 300 architects and firms represented in this exhibition, 19 of them are Canadian. The work of both famous and lesser known architects is present. Some of the work is in remote areas which, as Mr. Drexler says, "underscores the fertile inventiveness inherent in the modern tradition."

The exhibition has three basic classifications: architecture as the invention of the sculptural form, architecture as structural form, and regional or vernacular architecture. Sculptural form derives from post-World War II interpretations of cubism and expressionism; structural design has to do with a steel or concrete skeleton structure covered with a glass or metal skin and finally, vernacular or regionalist architecture plays down modern forms and uses traditional themes, using natural materials as local craftsmen have always used them and showing a preference for smaller scale.

Gottfried Bohm. Pilgrimage Church, Neviges, Germany, 1965-68

The first category, sculptural form, comes from the heritage of the Franco-Italian theory of modern architecture demonstrated by Le Corbusier of France, and Terragni and other Italian architects. It is a theory of spatial complexity, the determined use of geometric solids, thin planar walls and smooth white finishes.

The second category, structuralist design, deals with what architect Mies van der Rohe called "skin and bones" architecture. It relies on structure to communicate visual information about the building. Examples of structuralism are all around us in the glass curtain-wall idiom of office buildings and factories. "This easily identifiable style, a manifestation of modernism, has generated public hostility," says Mr. Drexler.

The doctrine of regionalism or the vernacular provides Mr. Drexler with the third category which includes folk architecture, non-formalist 'ad hoc' design, eclectic historicising and the preservation of historic buildings.

The exhibition also shows the school of architecture which attempts to manipulate or take from all these categories. This style is still confined largely to domestic architecture (except in Japan) and the examples shown in the exhibition are drawn mostly from Italy with some examples from Latin America.

Transformations in Modern Architecture has been made possible through the support of The Graham Foundation for Advanced Studies in the Fine Arts and the PPG Industries Foundation, both in the United States.

Bridge between literature and painting theme of new Gallery E exhibition

By Pamela Gibson

Painters and Poets is an educational exhibition of British art and literature which may be seen from February 23 to March 23 in Gallery E. Organized by Secondary School Tours, it is designed to appeal especially to students, and to work well as a teaching installation.

Like the earlier exhibitions *Canadians in Paris* (1979) and *Heroes and Heroines* (1978), the concept of *Painters and Poets* evolved from the specific requests of teachers for inter-disciplinary tours. In the past, English students have brought substance to poetry by relating verbal landscapes to visual ones. Character in the face of a portrait can parallel closely a written description. In each case students become aware of the shared qualities as well as the special subtleties unique to each individual art form.

In *Painters and Poets* we hope to explore these connections in much greater depth. Paintings and sculpture from the Gallery's British Collection of 1860 to 1950 will be combined with books borrowed from the Fisher Rare Book Library at the University of Toronto, the Library of Victoria University, the Osborne Collection of the Toronto Public Libraries and from the Gallery's own Research Library.

Similarities and differences can be discovered and enjoyed, with illustrations in many cases acting as a bridge between literature and art. In some instances the artist himself has illustrated a book, in others the artists and writers are friends who share the same aesthetic ideas. In still others both painters and poets seem caught up by the sentiments of the age, and in both visual and literary ways express mirror-images.

Arthur Hughes who painted the earliest work in the exhibition, *Girl with Lilacs* of 1863, was a friend of Lewis Carroll. This painting was in Carroll's own collection, hanging to the right of the fireplace in his living room. A photograph of the living room is included in the exhibition plus a reproduction of a drawing by Carroll from *Alice's Adventures Under Ground* which bears a remarkable similarity to Hughes' "lilac girl." Hughes, an illustrator as well as a painter, did the drawings for Christina Rossetti's *Sing-Song—A Nursery Rhyme Book* and George Macdonald's *At the Back of the North Wind*, both of which are on view. A close follower of the Pre-Raphaelite Brotherhood, Hughes shared a love of fantasy and the fantastic with many of the writers, and was able to express this both in his illustrations and his paintings.

The legends of King Arthur provided inspiration for both the earlier Pre-Raphaelite painters and the Victorian poets, most notably Tennyson in his *Idylls of the King*. The romance of a mystical past plus the brooding melancholy of a doomed ideal appealed to writers as much as to painters. In 1893 *Le Morte d'Arthur* by the 15th century writer Sir Thomas Malory was published in an edition profusely illustrated by Aubrey Beardsley. In one of his sophisticated and elegant drawings, Beardsley shows the knight Sir Bors being lured from his purpose by the Devil, who takes the form of a group of sinuous temptresses. Sigismund Goetze's *Dream of the Knight Errant* is inspired by the same theme and his interpretation shows the influence of the Pre-Raphaelites, although it was painted in 1900, many years after the Brotherhood had been disbanded. The meticulous naturalism and the moral tone of the paintings are in marked contrast to the patterned seductiveness of Beardsley's illustration.

In *The Tug Boat*, 1888, Sir Frank Brangwyn (1867-1956) expresses the same hearty resourcefulness of British sailors as found in John Masefield's *Salt Water Poems and Ballads*. The oil on canvas painting, 96.3 x 129.5 cm., was a Bequest of John Paris Bickell, 1952

Contrasting with the fantastic and aesthetic concerns of these writers are the so-called "patriotic poets" Rudyard Kipling and John Masefield. Life at sea, as portrayed in *Salt Water Poems and Ballads* by Masefield, is endured by tough and resourceful British sailors. Expressing visually the same feelings is Brangwyn's painting *The Tug Boat* in which a small tug is shown pulling a tall-masted sailing ship into harbour. Originally called *Home*, it reflects the technical mastery and proud naval heritage of the British Empire. The extent of the Empire and the passionate feelings it inspired are expressed by Rudyard Kipling in *Kim* and *Song of the English*. Even the *Just-So Stories* illustrated by Kipling himself deal with animals who lived in lands ruled by the British Raj. Clarke's *Homage to the King*

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Robert Frank's most recent work part of his exhibition

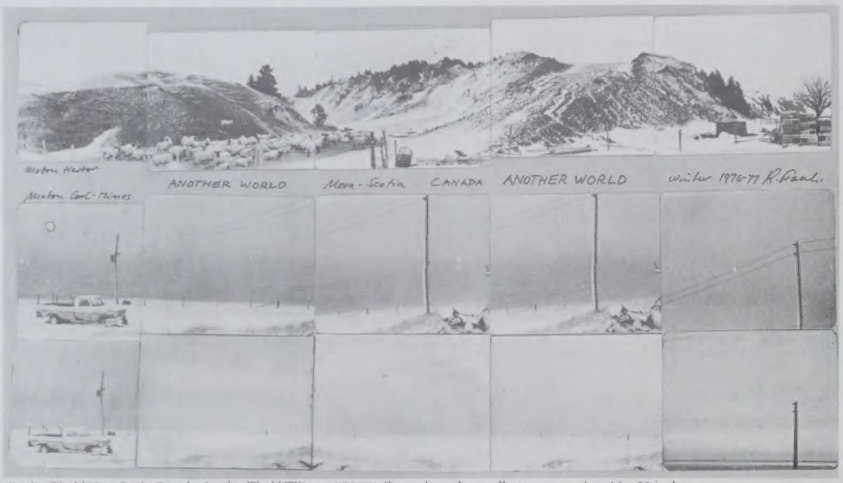
By Maia-Mari Sutnik

The exhibition of photographs by Robert Frank which runs from February 16 to March 16, 1980 at the Art Gallery of Ontario will be unique in one important aspect. It will contain, along with his earlier and better known works, a selection of Frank's very recent work, never before exhibited, and loaned for the occasion by Yajima/Galerie, Montreal.

The exhibition, which is organized by the Still Photography Division of the National Film Board, spans over two decades of the work of Robert Frank, regarded as one of the most influential photographers in the history of contemporary photography. It traces the early beginnings of his documentary concern in photographs taken during the 1940s in Europe, his controversial images of the United States during 1950s, and the recent, more personal and intimate images inspired by the solitude of living in Mabou, his Nova Scotia home.

Born in Zurich in 1924, Frank emigrated in 1947 to New York City. Walker Evans, whom Frank acknowledges as having influenced his work, wrote: "That Frank responded to America with many fears, some hope, and his own brand of fascination, you can see in looking over ... his photographs of people, the roadside landscape and urban cauldrons. He shows high irony towards a nation that generally speaking has it not ..."

Those few who saw Frank's work responded unsympathetically, and Frank turned to Robert Delpire in Paris for the publication of his photographs in 1958 as *Les Américains*. What these photographs described was an intensely compounded picture of a a despairing America at a time when symbolic chauvinism and flagwaving peaked with political rallies denoting the Eisenhower and Adlai Stevenson years.



Another World Nova Scotia Canada Another World Winter, 1976-77, silver print colour collage construction, 16 x 20 inches. Collection: The National Film Board of Canada.

Frank's view did not correspond with America's view of its belief in rags-to-riches success stories and 'happy days.' Frank was branded anti-American. His photographs, taken with a small Leica, often fitted with a wide-angle lens, defied the conventional artistic virtues of resolved graphic structure, precise description of space, volume, and the smooth seductive treatment of photographic surface.

By revealing the American scene of crowded streets and people isolated in emblematic costumes: the rodeo cowboy, the soldier, the motorbiker, the rhinestoned starlet, interior of barbershops, hot dusky southern days, forlorn faces at funerals, and people moving about unaware of each other, Frank forged a new style of photography which profoundly shaped the work of many contemporary American photographers.

A year after *Les Américains*, Grove Press published the American edition with an introduction by Jack Kerouac, in which he says: "As American a picture–the faces dont editorialize or criticize or say anything but 'This is the way we are in real life and if you dont like it I dont know anything about it 'cause I'm living my own life my way and may God bless us all, mebbe' ... if we deserve it' ... what poems can be written about this book of pictures ... describing every grey mysterious detail ..."

Not long after completing *The Americans*, Frank turned to film-making with some of the most intellectually invigorating figures of the time. Allen Ginsberg, Larry Rivers, Peter Orlovsky and Jack Kerouac all participated in his first film *Pull My Daisy*. During the next fifteen years Frank made seven films, including *Keep Busy* made in 1975 and to be shown during the exhibition.

In 1969, Frank moved to Nova Scotia and two years later published his second book, *The Lines of My Hand* (Lustrum Press), a chronological diary of his life as a photographer on the road. It is a very personal document with comments and images of close friends and his family. The book also traces the thought and images which brought him to film, and to solitude in Mabou. It is also here where Frank returns to photography, constructions of colour snapshots suggesting a strange emotional nostalgia in which he analyzes his life and his relationship to the Nova Scotia landscape. Compared to his early searing vision, Frank's new works are idyllic panoramic collages which align a number of photographs to form a disjunctive beach, skyline, or range of hills. Often the sky and the earth have been painted in and collages carry written messages.

The exhibition at the Gallery will consist of images mostly from *The Americans*, including the frequently reproduced *Political Rally, Chicago (Tuba), Car Accident–U.S. 66, between Winslow and Flagstaff, Arizona*, and the introductory photograph *Parade–Hoboken New Jersey*, by courtesy of Yajima/Galerie, Montreal. There will also be several photographs from *The Lines Of My Hand*, and seven collage constructions made between the years 1975 and 1977●

Maia-Mari Sutnik is Co-ordinator, Photographic Services at the Art Gallery of Ontario.

Prints of James Tissot

In Foreign Climes, an 1882 etching by James Tissot

La Belle Anglaise: The Prints of James Tissot, organized by Douglas Druick, Curator of European Prints at the National Gallery of Canada, from a private collection, opens at the Art Gallery February 2.

Over a period of 25 years, James Tissot produced 100 etchings, drypoints and mezzotints. The exhibition will include almost all known and catalogued Tissot prints and, in addition, a number of others never before described. Although the artist made some of his finest prints during a ten-year sojourn in St. John's Wood in London, England, he was essentially a French artist. His best known prints clearly lead the way into the stylish and elegant draughtsmanship of the Belle Epoque.

At first glance, the paintings and prints of the London period might be classed with the main body of the Victorian anecdotal tradition. However a quality of melancholy and tension between the figures in his compositions, especially apparent in his etchings, gives them a much greater psychological impact. Despite the problematic undertones of some of his work, the overall feeling of Tissot's prints is certainly their romantic quality and sheer decorative beauty. Most of his prints are worked in a classic combination of etching and drypoint and are immediately remarkable for their quality of surface. His quite marvellous handling of the patterns of light on the material of dresses, for example, reveals a painstaking and sensitive approach to the medium.

A *Journal* written by Allan Gotlieb, Under-Secretary of State for External Affairs, is available in the Gallery Shop●

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Editor
Earl Damude
Assistant Editor
Gail Hutchison
Events and Calendar
Olive Koyama
Design
Richard Male
Manager, Membership Services
Sandra MacKenzie
Publisher
Alex MacDonald
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Emergence of movies as popular art is shown in Dirty Thirties series

By Margaret Cooper

On Sunday afternoons and Thursday evenings during February, the Art Gallery of Ontario begins a three-month survey of 58 films devoted to "The Dirty Thirties."

Ten years of hard times for Canadians and Americans witnessed the emergence of movies as the foremost popular art and a highly persuasive propaganda medium. Newly enriched by the advent of sound and growing technical mastery, the Hollywood feature–whether gritty and realistic or glossy and carefree–offered comforting variations on the myth of personal success, convenient scapegoats for social disorder, and happy, even hilarious, resolutions for economy and nature run amuck.

Under the increasingly vigilant eye of the Production Code Administration, the major studios–each with an identifiable style and subject preferences–refined contemporary fears and fantasies into acceptable forms and left their permanent imprint on narrative cinema.

Elsewhere, sponsored and freelance productions addressed the period's exigencies more directly–and from a variety of vantage points. Discovering the range of possibilities which journalism, social commentary, poetic description, and overt propaganda afforded the non-fiction film, the 1930s' newsreels and documentaries, as well as their hybrid offspring, perfected a development with more than twenty years' longevity. Simultaneously, they achieved that prominence and accessibility which made them part of the daily vocabulary.

The Gallery series combines vintage Hollywood classics, pioneering American, Canadian and European works, and recent American, British and Canadian revivals of the Depression decade. "The Dirty Thirties" samples a turbulent era's cherished souvenirs, its equally precious, if lesser known, mementos, and the decade's most prominent legacies in contemporary cinema.

Canadian archival material is included in "The Dirty Thirties" through the generous support and collaboration of the National Film Archives, Public Archives Canada.

Presentation of this series has also been facilitated by the special assistance of Bellevue Film Distributors Ltd., Tom Brandon, Films Incorporated, Fox Movietone News Library, the Goethe Institute, and the National Film Board of Canada.

For the Sunday presentations the admission is $2.00 for a single film and $3.00 for the double bill. Sunday tickets are available from noon outside the Gallery's lecture hall.

All the Thursday evening films are free of charge but tickets are necessary. They are available one hour prior to the showing. In the case of excessive demand, free tickets are valid until five minutes before the scheduled film at which time empty seats will be filled.

A brochure describing the entire programme is available at the Information Desk. For titles and times of February screenings, see *Calendar at a Glance* in this issue ●

Margaret Cooper is Programme Assistant (Film), Education Services Branch, Art Gallery of Ontario.

Dead End Museum of Modern Art/Film Stills Archive

Relax after busy day with Art and Aperitif

Art and Aperitif is a delightful way to absorb a little art at the end of a busy day, meet a friend, or make new friends and relax in the Members' Lounge of the Art Gallery of Ontario, according to Lucy Amyot and Dawn Mills who are responsible for the project.

The programme consists of a half-hour talk, or a tour of the current exhibitions or various aspects of the permanent collection at the Gallery. Then there is an informal gathering in the Members' Lounge and a chat with the tour guide.

Art and Aperitif was introduced during September and October and proved so successful that it is starting again on February 13, 1980, and will run weekly until the end of June. The programme gets underway every Wednesday at 5:30 pm. No reservations are necessary and the only charge is for the aperitif in the Members' Lounge. Another advantage is that the programme leaves the evening free for dinner, theatre or the symphony, said Mrs. Amyot.

Some of the tours planned for the late winter and spring include: Folk Art in The Grange, the exhibition of Robert Frank's photography, the James Tissot exhibition and the *Painters and Poets* presentation.

If after attending *Art and Aperitif* you would like to have dinner in the Gallery you may do so by making a reservation with the Gallery restaurant. It is open Wednesday and Thursday evenings until 9:00 pm ●

Spring comes early for Gallery members

It may still feel like winter, but on an exceptional Friday night in February, Gallery members will see that spring is just around the corner.

That night, February 22, the Gallery will bloom with art, flowers, music, poetry, film, tours, books, wine and people. It's in celebration of our first members' preview of 1980.

The exhibition preparators have been re-hanging most major areas of gallery display space. This month, five new exhibits are featured and the permanent collection will return to the refurbished Old Master Galleries. There will be an official opening of the *Transformations In Modern Architecture* exhibit from The Museum of Modern Art, New York. Other exhibitions include *The Prints of James Tissot, Painters and Poets, Robert Frank/Photographs* and *The Innovative Image*, featuring contemporary Canadian artists in the Art Rental Gallery.

During the evening Dennis Reid, Curator, Canadian Historical Art and Katharine Lochnan, Curator of Prints and Drawings, will be conducting personal tours of their exhibits.

To enhance the enjoyment of your visit, there will be poetry readings, musicians, a mini-market, café-style wine bar and many more events. Make a note on your calendar. Your personal invitation will arrive shortly! ●

Bridge *continued from page 1*

captured this Imperialism in visual terms while the painting *Jodhpur* by Ernest Stephen Lumsden is less overtly chauvinistic, but at the same time exotically descriptive.

As in many other countries, the end of the 19th century and the beginning of the 20th were marked in Britain by a struggle in the arts between the avant-garde and the traditional. This was true in literature as well as in painting. Included in the exhibition is Virginia Woolf's 1924 essay *Mr. Bennett and Mrs. Brown* in which she defends the younger writers James Joyce, E. M. Forster and Lytton Strachey against the old guard of H.G. Wells, John Galsworthy and Arnold Bennett. The same disputes were also occurring between artists. In 1910, Roger Fry organized London's first exhibition of post-impressionist paintings. Many critics found it scandalous, but a whole generation of younger artists looked on with admiration. Bright colour and simplified form began appearing with increasing frequency in British painting. In our exhibition these conflicting viewpoints are shown by contrasting paintings of the "story-telling" tradition with work by artists of the early avant-garde: Sickert, Steer and Innes.

Modernism of the post-cubist type was introduced to Britain by the Vorticists with their abstract paintings and their appropriately titled publication *Blast*. Here we are fortunate to be able to borrow paintings by Wyndham Lewis, William Roberts and David Bomberg as the Gallery owns only minor works by these artists. Lewis is also included in this section in his other role as writer. Two other famous writers whose books will be shown are Ezra Pound and T.S. Eliot, both of whom were associated with the Vorticists.

Nowhere are artists and writers closer in their outlook and attitude than in the Bloomsbury group. In the exhibition are paintings by Duncan Grant and Roger Fry as well as illustrations and dust jackets by both these artists for books by Virginia and Leonard Woolf and their associates.

Finally there are works of the 1930s and 1940s by other well-known painters and sculptors, among them Graham Sutherland, Ben Nicholson, Paul Nash, David Jones, Barbara Hepworth and Henry Moore. Among the writers included here are T.S. Eliot, W.H. Auden, Aldous Huxley and Dylan Thomas. For Paul Nash and David Jones there are illustrated books as well as paintings.

Perhaps Roger Fry is correct when he described the English School of art as a "minor" one. This, however, could not be said of English literature at any period. We hope that by combining the two disciplines, one will reflect the other to achieve an exciting combination. We also hope that this type of interdisciplinary assemblage will be a pleasure to our secondary schools audience as well as to the casual Gallery visitor.

To reinforce these interdisciplinary aims three actors from Tailor Made Theatre will present special Theatre Arts Programs in Gallery E on four consecutive Tuesday afternoons.

We are also arranging a program of films by authors of the period. These will include Joyce Cary's *The Horse's Mouth*, Oscar Wilde's *The Importance of Being Earnest*, Henry James' *The Innocents*, Thomas Hardy's *Far from the Madding Crowd*, Joseph Conrad's *Lord Jim* and Rudyard Kipling's *The Man Who Would be King*. These will be shown in March after school and admission will be free to students with a student card, $1.00 for others ●

HANDS ON!
Art Gallery of Ontario
Reopens Sunday 27 January
For parents and kids, aged 4 and up
Sundays from 1.00 pm to 4.00 pm
Admission Free

Events

Exhibitions

Transformations in Modern Architecture
Sam and Ayala Zacks Galleries
Saturday, Feb. 23–Sunday, April 27

TAO Earth House, Austin, Texas, 1971.

For more than 15 years the assumptions guiding the modern movement in architecture have been challenged and fragmented. This exhibition examines the diversification of modern architecture that began in the late fifties and that, from 1960 to present day, has created a new freedom to explore alternatives in theory and practice. The exhibition was organized by The Museum of Modern Art, New York through the generous support of The Graham Foundation for Advanced Studies in the Fine Arts and PPG Industries Foundation.

La Belle Anglaise: The Prints of James Tissot (1836-1902)
Margaret Eaton Gallery
Saturday, Feb. 2–Sunday, March 9

Tissot, a French painter and etcher, lived in London for more than a decade. His impressions of fashionable society and the demimonde were acclaimed in both France and England. Exhibition organized by the National Gallery of Canada; *Journal* available in the Gallery Shop.

Robert Frank/Photographs
Print and Drawing and Trier Galleries
Saturday, Feb. 2–Sunday, March 16

Parade–Hoboken, New Jersey, c. 1955, from *The Americans*, silver print, 16 x 20 inches. Courtesy Yajima/Galerie, Montreal.

Over sixty photographs including some little-known European and South American works, photo collages and selections from *The Americans* and *Lines of My Hand*. Organized by the National Film Board/Still Photography Division.

A Canadian Survey: selected works from the Collection of Imperial Oil Limited
Gallery E
through Sunday, Feb. 17

An exhibition of works by such artists as Claude Breeze, Jack Bush, Jock Macdonald, Gershon Iskowitz, Louis de Niverville, David Milne, Jack Humphrey and Frederick H. Varley. Organized by the Art Gallery of Ontario Extension Services with the support of Imperial Oil Limited. Catalogue and poster available at the Gallery Shop.

Painters and Poets: an Educational Exhibition of British Art and Literature, 1860-1950
Gallery E
Saturday, Feb. 23–Sunday, March 23

Similar themes intrigued the Pre-Raphaelites and the Victorian poets, the Vorticists and writers such as T. S. Eliot, the painters and authors of Bloomsbury. Exhibition prepared by Education Services, Art Gallery of Ontario.

The Innovative Image
Art Rental Gallery
Friday, February 22–March

Contemporary works show the developing use of the image in non-traditional ways. Michael Snow, Suzy Lake and Howard Simkins are among the artists represented.

Selections from the Gift of the Trier-Fodor Foundation
Walter Trier Anteroom
through Sunday, March 16

Hand crafted sterling silver pendant

THE JEWELLERY SHOP

One-of-a-kind and Canadian designer jewellery in gold, silver and semi-precious stones

Open regular Gallery hours and Monday from 10:00 am to 5:00 pm
A project of the Volunteer Committee

Permanent Collection

Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection reappear in the refurbished Walker Court, Wood, Fudger and Leonard Galleries during February.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Art Rental Service

A Special Exhibition
"THE INNOVATIVE IMAGE"

Opening–
Friday 22 February
through March

Art Rental Service and Exhibition Gallery

A project of
the Volunteer Committee

Holy Cow by Howard Simkins

Extension Services

Extension Services exhibitions circulating this month:

Helen Duffy: Colour Diary
Simon Fraser Centennial Library, Cornwall
Feb. 15–March 10

Eisenstein: Drawings for the Theatre
W.B. Lewis Library, Deep River
Feb. 12-26

Equipment for Eternity: Egyptian Arts & Crafts of the New Kingdom 1570–1085 B.C.
Atikokan Centennial Museum
Feb. 8-29

Hogarth's London
Museum and Arts Centre, Sudbury
Feb. 19–March 9

Jane Martin: Personal Reflections in Oil
Burk's Falls Public Library
Feb. 15–March 10

100 Years of the Poster in Canada
Public Archives of Canada, Ottawa
Feb. 13–March 9

In *Artists with their Work* programmes, Peter Hill will be at the Art Gallery of Peterborough, Barbara Astman at the Hennepin Art Gallery in Welland, Katja Jacobs at the Lynnwood Arts Centre, Simcoe, and Erik Gamble at the Whitby Arts Station.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents featuring works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Hour-long talks by Gallery docents on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week–talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours available; contact the Scheduling Office. Times and subjects of talks in The Grange appear in *Calendar at a glance*.

Lectures and Courses

Ten-Week Non-Credit Courses

The Italian Renaissance
The rebirth of classical ideas and values about the year 1400 in Florence marked the end of the Middle Ages and announced the beginning of a new humanist era. This course will follow the development of the arts from the archetypal frescoes of Giotto to the full flowering of the Renaissance. Particular emphasis will be given to the great masters of the High Renaissance, Leonardo da Vinci, Raphael and Michelangelo.

The two-hour illustrated lectures by Francis Broun, M.F.A., will be given every Tuesday afternoon, 1:30-3:30 pm, from February 5 to April 8. Lecture Hall. Course fee: Members, students, senior citizens $40.00; non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

French and British Painting, 1750-1860
The period covered by this course begins with the decorative Rococo style, passes through Neo-classicism and Romanticism, and ends with the return to naturalism which prepares the way for Impressionism. The major French painters to be discussed include Boucher, Fragonard, David, Ingres, Géricault, Delacroix, Courbet and Manet; among the British artists will be Hogarth, Reynolds, Gainsborough, Blake, Constable, Turner and the Pre-Raphaelites.

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Events *continued from page 4*

The two-hour illustrated lectures by Francis Broun, M.F.A., will be given every Thursday afternoon, 1:30-3:30 pm, from February 7 to April 10. Lecture Hall. Course fee: Members, students, senior citizens $40.00; non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Art Now: Contemporary Canadian and American Art Since 1945
This course given by Peter Gale, M.A., will begin with an exploration of the major art movements since the turn of the century that form the background to contemporary art activity in Canada and the United States after 1945. Subsequent lectures will explore Abstract Expressionism, Pop Art, Colour-Field Painting, Minimal and Conceptual Art, Super Realism, Performance and Video Art.

The two-hour illustrated lectures will be given every Wednesday evening, 6:30-8:30 pm, from February 6 to April 23 (no classes February 20 and March 19). Lecture Hall. Course fee: Members, students, senior citizens $40.00, non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

The Grange Spring Lecture Series
This object-oriented series is designed for both collectors and those who are "just interested." Each speaker has agreed to look at a few objects between 7:30 and 8:00 pm before the lecture, which begins at 8:00 pm sharp. If you are bringing an object, the Gallery security requires that it be checked in and out at the front door of The Grange, and *not* brought through the Art Gallery.

Wednesday, Feb. 27
Glass in Ontario 1800-1930
Peter Kaellgren, Curatorial Fellow, European Department, Royal Ontario Museum

Wednesday, March 12
Those Oriental Rugs that Granny Had
Max Allen, Curator, Canadian Museum of Carpets and Textiles, Toronto

Wednesday, March 26
Toys and Games in the 19th Century
Lorraine O'Byrne, Research Assistant, Black Creek Pioneer Village

Wednesday, April 9
Pottery in Early Ontario Homes
David Newlands, formerly Canadiana Department, Royal Ontario Museum; now Co-ordinator of Museology Programme, University of Toronto

Wednesday, April 23
A New Look at Old Jewellery
Mrs. Miriam Varadi, owner of the Art Deco Room and an antique jewellery collector

Series tickets $20 (Members, students, senior citizens), $25 (non-Members). Single tickets, if available, may be purchased on the day of the lecture at $5 ($6, non-Members). See application form on page 7.

Special Lecture

Robert Frank: His Influences and Influence
Tod Papageorge, photographer and assistant professor, Yale University
Lecture Hall
Sunday, Feb. 24, 4:15 pm

The role of Robert Frank as a pivotal figure in the development of American still photography and his influence on the generation of photographers after *The Americans* will be explored, as well as influences on the development of Frank's style. Free with admission to the Gallery.

In Concert

Enzo Ferraris, double bass
Walker Court
Sunday, Feb. 3, 8:00 pm

The Art Gallery of Ontario in co-operation with the Italian Cultural Institute is pleased to present a concert, by the noted Italian double bass player Enzo Ferraris, of works by Giovanni Mattia Sperger, Domenico Dragonetti and Giovanni Bottesini. No admission charge.

Array
contemporary music ensemble
Activity Centre
Friday, Feb. 15, 8:30 pm

The second in a series of five concerts by Array, the ensemble which, since 1972, has devoted itself to the performance of new music by Canadian composers. Première performance of works by Edward Arteaga, John Fodi and Alexina Louie will be featured along with works by Pauline Oliveros and Arne Nordheim. Tickets available at the Information Desk: $4.00 (non-Members), $3.00 (Members).

Films

The Dirty Thirties
A three-month programme of 58 films (see story on page 3). A comprehensive brochure is available at the Information Desk. February's films are listed in *Calendar at a glance.*
Screenings take place in the Lecture Hall; enter through the McCaul Street doors.Tickets for Sunday screening (single film $2.00, double bill $3.00) are available from noon on the day of the performance, outside the Lecture Hall. Thursday films are free with admission to the Gallery; however, tickets are necessary, and are available ouside the Lecture Hall one hour prior to screening.

Noon-Hour Films
Films on the art of photography will be screened at 12 noon in the Lecture Hall on Tuesdays, Wednesdays and Thursdays. Free with admission to the Gallery.

February 5, 6, 7
In the Land of the War Canoes: Kwakiutl Indian Life on the Northwest Cost
47 mm., sound, b/w

Filmed by the photographer Edward Curtis in the summer of 1914. A sound track of Kwakiutl chants and instrumental music was added in 1972, with the aid of members of the Kwakiutl nation.

February 12, 13, 14
The Time Machine
57 min., sound, colour

Archival materials, dramatic re-enactments, old photographs and several interviews present the history of the technique and art of photography.

February 19, 20, 21
Pull My Daisy
29 min., sound, b/w

A film by Robert Frank, a fantasy-document of the fifties subculture, features Frank and his friends in a Bowery loft in New York.

February 26, 27, 28
Keep Busy

The Grange

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours (by appointment on Wednesday and Thursday evenings) by candle and firelight are particularly appealing. Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children. All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons; students tours, maximum 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday*, Thursday and Friday at 2:30 and at 2:30 and 4:00 pm on Saturday and Sunday. The subject of talk is *The Grange: An Introduction to a Gentleman's House.*

*Topics of talks at 2:30 pm on Wednesday are given in the *Calendar at a glance* (talks are subject to change). One of these talks will be given at 7:45 pm on Wednesday and Thursday evenings.

Exhibitions

Folk Art in Upper Canada
The Grange Music Room
through Sunday March 16
In the 19th century, the people of small communities throughout Ontario created and incorporated into their lives forms and designs characteristic of their culture and vivid imagination. *Folk Art in Early Ontario* is a small, simple display—a taste—of paintings, furniture and household equipment which are unique expressions of these people living a hundred years ago.

continued on page 6

50% SALE
50% SALE
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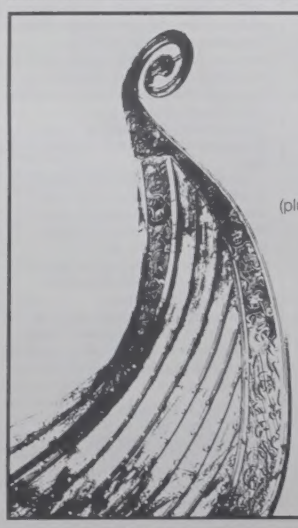
50% SALE
50% SALE
50% SALE
FEBRUARY 1-14
THE REPRODUCTION SHOP
Canadian, Eskimo, Indian and Foreign Reproductions and Posters
Open regular Gallery hours and Monday from 10:00 am to 5:30 pm
A Project of the Volunteer Committee



Springtime in Scandinavia
May 15–June 1, 1980
Sweden, Norway, Denmark
Cost of tour is $2,990 (plus $100 tax deductible donation to the Art Gallery of Ontario) and includes all breakfasts, 9 lunches and 6 dinners
See coupon for brochure on page 7 of this issue
A project of the Volunteer Committee

Calendar at a Glance *February*

Friday 1
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 2
La Belle Anglaise opens
Robert Frank/Photographs opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 3
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Scarface: Shame of a Nation* (1932)
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *Bonnie and Clyde* (1967)
8:00 pm concert: Enzo Ferraris

Tuesday 5
12:00 noon film: *Land of the War Canoes*
12:15 pm Gallery Talk
1:30 pm course: Italian Renaissance
2:30 pm Grange Talk

Wednesday 6
12:00 noon film: *Land of the War Canoes*
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Lights and Lamps in 19th Century York*
6:30 pm course: Art Now
7:45 pm Grange Talk

Thursday 7
12:00 noon film: *Land of the War Canoes*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Painting 1750-1860
2:30 and 7:45 pm Grange Talk
7:00 pm film: *Brother, Can You Spare a Dime?* (1975)
7:30 pm Talk of the Week
9:00 pm films:
Sunshine and Eclipses: 1922-1934 (1960)
Twilight of an Era: 1934-1939 (1960)
Pictures from the 1930s (1977)

Friday 8
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 9
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 10
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Wild Boys of the Road* (1933)
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *Boxcar Bertha* (1972)

Tuesday 12
12:00 noon film: *The Time Machine*
12:15 pm Gallery Talk
1:30 pm course: Italian Renaissance
2:30 pm Grange Talk

Wednesday 13
12:00 noon film: *The Time Machine*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk: *Toronto in 1835*
5:30 pm Art and Apertif
6:00 pm Dinner Tour
6:30 pm course: Art Now
7:45 pm Grange Talk

Thursday 14
12:00 noon film: *The Time Machine*
12:15 and 2:00 Gallery Talk
1:30 pm course: Painting 1750-1860
2:30 and 7:45 pm Grange Talk
7:00 and 9:00 pm film: *The Great Depression:* seven rare U.S. labour films
7:30 pm Talk of the Week

Friday 15
12:15 pm Gallery Talk
2:30 pm Grange Talk
8:30 pm concert: Array, contemporary music ensemble

Saturday 16
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 17
A Canadian Survey closes
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Dead End* (1937)
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *Wild River* (1960)

Tuesday 19
12:00 noon film: *Pull My Daisy*
12:15 pm Gallery Talk
1:30 pm course: Italian Renaissance
2:30 pm Grange Talk

Wednesday 20
12:00 noon film: *Pull My Daisy*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk: *Chinese Export Porcelain*
5:30 pm Art and Aperitif
6:00 pm Dinner Tour
7:45 pm Grange Talk
7:45 pm Gallery Hopping: U. of T.

Thursday 21
12:00 noon film: *Pull My Daisy*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Painting 1750-1860
2:30 and 7:45 pm Grange Talk
7.00 pm film: *The Plow That Broke the Plains* (1936); *The River* (1937); *People of the Cumberland* (1938)
7:30 pm Talk of the Week
9:00 pm film: *Union Maids* (1977); *With Babies and Banners* (1978)

Friday 22
Spring Preview: special Members' event
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 23
Transformations in Modern Architecture opens
Painters and Poets opens
The Innovative Image opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 24
Dolls and their Houses closes
12:30 pm film: *Our Daily Bread* (1934) *free*
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 pm Film: *Gabriel Over the White House* (1933)
2:30 and 4:00 pm Grange Talk
4:15 pm lecture: Tod Papageorge: *Robert Frank: His Influences and Influence*

Tuesday 26
12:00 noon film: *Keep Busy*
12:15 pm Gallery Talk
1:30 pm course: Italian Renaissance
2:30 pm Grange Talk

Wednesday 27
12:00 noon film: *Keep Busy*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk: *Medicine in the 19th Century*
5:30 pm Art and Aperitif
6:00 pm Dinner Tour
7:45 pm Grange Talk
8:00 pm Grange Spring Lecture: *Glass in Ontario 1800-1930*

Thursday 28
12:00 noon film: *Keep Busy*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Painting 1750-1860
2:30 and 7:45 pm Grange Talk
7:00 pm film: *New Horizons* (1940); *The Land* (1940)
7:30 pm Talk of the Week
8:30 pm film: *City of Contrasts* (1931); *Housing Problems* (1935); *The City* (1939)

Friday 29
12:15 pm Gallery Talk
2:30 pm Grange Talk

Events *continued from page 5*

Dolls and their Houses
from the collections of Bruce Young and Wendy Russell
The Grange Corridor
through Sunday, February 24
Mrs. Russell's dolls' house is a replica of an 1890 farmhouse. She herself made the furniture and her father made all the copper pots, pans, etc. The bedspread is made of 90-year-old lace.
Among the many unusual and rare dolls in Mr. Young's collection are a 33″ Tête Jumeau, a Gibson Girl, black and white Dream Babies, a Pouty in his original box and a 13″ Kiss-Throwing Bru. The dolls will be seen with carriages, a piano, tea sets and furniture.

Upstairs-Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange,* and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Art Tours

Visit Tutankhamun in Egypt
In April, May, June and July seven 10-day trips will leave Toronto for Cairo. (February and March trips are fully booked.) These trips are sponsored by the Volunteer Committee of the Art Gallery of Ontario and arranged by Butterfield & Robinson Travel. The cost is $1298 Cdn.* plus a $40 tax-deductible donation to the Art Gallery.

Included in the itinerary are visits to the Citadel, the mosques and bazaar of Old Cairo and the world-famous Egyptian Museum which houses, among other treasures, the 5,000 artifacts from Tutankhamun's tomb; a visit to Memphis-Sakkara, the Pyramids of Giza and the Sphinx; a trip to Luxor and Karnak, the City of the Dead, the Valley of the Kings, the tomb of Tutankhamun, the temple of Queen Hatshepsut, the Colossi of Memnon and more.

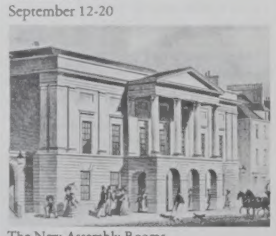
Return flights to Toronto include airfare, accommodation in first-class hotels (on a double occupancy basis), breakfast and either lunch or dinner daily (except in Paris), all transportation, sightseeing and entrance fees, tour guides for excursions and sightseeing. (Deluxe hotel accommodation is available at a total cost of $1417 Cdn.* per person. Single supplement is $201 Cdn.* per person.) For a brochure giving further details, contact:

Butterfield & Robinson Travel
330 Bay Street, Suite 1604
Toronto, Ontario M5H 2S8
Telephone (416) 864-1354

*Based on rates of November 1979 and subject to change.

Springtime in Scandinavia
May 15–June 1
See advertisement in this issue.

Scottish Houses
September 12-20



The New Assembly Rooms
George Street, Edinburgh

Fly from Toronto to Prestwick and the Turnberry Hotel, where David Durant, British historian and author, will join us. Visits to the Isle of Arran and its Brodick Castle, and famous Culzean Castle will take place the next two days. In Edinburgh, the following six nights, historic fortresses and charming Georgian squares await us. Day tours to beautiful Mellerstain, Dryburgh Abbey and Abbotsford, the romantic baronial home of Sir Walter Scott, are planned. Another tour will include visits to Traquair, ten centuries old and unaltered for three, and Bowhill with its truly outstanding art collection. The Adam Mansion, Hopetoun House, the Border castle Floors, and a private tour of the Scottish National Academy will further our appreciation of the art and architecture in Scotland. Coupon for further information on page 7.

Gallery Hopping

University of Toronto Art Tour
Wednesday, February 20

For an evening tour of the campus, meet at the Sigmund Samuel Canadiana Gallery to view historic naval pictures, silver, glass and furniture, then on to Hart House for a conducted tour of the building, art collection and current exhibit: *City Life*–the urban scene observed by young Quebec artists. We'll walk through recently restored University College to the College Union to see their Group of Seven collection and prints by Naoko Matsubara, and to enjoy refreshments.
The Sigmund Samuel building is on the west side of Queen's Park, across the street from the Legislature. We'll meet at 7:45 pm; take the subway to the University line's College stop and walk north. Tickets ($4.00 each) may be obtained by writing the Volunteer Office, enclosing a stamped self-addressed envelope. Please include your telephone number.

Oakville in April
Wednesday, April 23

Art in April–join us on our day in Oakville. Visits to the Oakville

continued on page 7

Coupons

Scottish Houses

I am interested in the tour to Scotland. Please send me further information and an application form.

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

Please mark your envelope "Volunteer Office."

Springtime in Scandinavia

I am interested in the tour to Scandinavia. Please send me further information and an application form.

Name_____

Address_____

_____

City_____ Code_____

Tel: home_____ bus_____

Please mark your envelope "Volunteer Office."

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.

Feb. 13 ☐ Feb. 20 ☐ Feb. 27 ☐

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario and return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Name_____

Address_____

_____

City_____ Code_____

Tel.: home_____ bus_____

French and British Painting

Name_____

Address_____

_____

City_____ Code_____

Tel.: home_____ bus_____

Please send me ____ tickets at $40 (Member), $45 (non-Member) for the "French and British Painting" course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark outer envelope Scheduling Manager, Education Services.

The Grange Spring Lecture Series

Name_____

Address_____

_____

City_____ Code_____

Tel.: home_____ bus_____

Please send me

☐ series ticket(s) at $20.00 (Members)

☐ series ticket(s) at $25.00 (non-Members)

I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark outer envelope *The Grange*.

Art Now

Name_____

Address_____

_____

City_____ Code_____

Tel.: home_____ bus_____

Please send me ____ tickets at $40 (Member), $45 (non-Member) for the "Art Now" course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark outer envelope Scheduling Manager, Education Services.

The Italian Renaissance

Name_____

Address_____

_____

City_____ Code_____

Tel.: home_____ bus_____

Please send me ____ tickets at $40 (Member), $45 (non-Member) for the "Italian Renaissance" course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark outer envelope Scheduling Manager, Education Services.

Events *continued from page 6*

Centennial gallery with an exciting contemporary exhibit, the charming Gairloch gallery in its garden setting, and the studio of graphic artist Naoko Matsubara are planned. There will be a buffet lunch at the Glen Abbey Golf Club. Our bus leaves the St. Clair and Yonge Street subway entrance on Pleasant Boulevard at 9:15 am sharp. Tickets ($18.00 each) may be obtained by writing to the Volunteer Office, enclosing a stamped, self-addressed envelope. Please include your telephone number.

Members' Activities

Dinner Tours
Our popular Dinner Tours will resume in February. Dinner will be served in the Restaurant at 6:00 pm, followed by a tour at 7:30 pm. The evening concludes informally in the Members' Lounge with coffee and discussion.

February 13:
A Canadian Survey: selected works from the Collection of Imperial Oil Limited

February 20:
La Belle Anglaise: The Prints of James Tissot (1836-1902)

February 27:
Painters and Poets: British Art–19th and 20th Centuries
Tickets are $12.50 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope. Please use coupon in this issue, and mark outer envelope Volunteer Office.

Art and Aperitif
Join us in the Walker Court on Wednesdays beginning February 13 for a talk or a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge. No reservation is neccessary; the "art" is on us! For more information regarding the subject of the tour, please call the Information Desk on the day of the tour.

Spring Preview
Don't forget the special Members' Night, Friday, February 22!

For Young People

Try Your Skill
The Activity Centre offers a chance on Sunday afternoons for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. Basic materials will be supplied free of charge. The time is from 1:00 to 4:00 pm.

School Tours
Elementary and Secondary school tours continue daily throughout the school year with an exciting choice of topics for both groups.

General Information

Admission $1.00
Students $.50
Members, Ontario Privilege Card holders, accompanied children under 12, free

Gallery and The Grange hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday, Thursday:
11:00 am-9:00 pm
Closed Monday*
*Restaurant, book and reproduction shops open

Gallery Shop
Open Mondays (except public holidays) 10:00 am-5:00 pm and regular Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday, Wednesday, Friday, Sunday: 11:00 am-4:00 pm; Thursday 11:00 am-9:00 pm; Saturday 11:00 am-5:30 pm

Restaurant
Open Monday (except public holidays) through Sunday
12 noon-5:30 pm
Wednesday and Thursday
12 noon-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open Gallery hours

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre circulates to the residents of Ontario slides, video tapes and media kits which relate to art history. The public is encouraged to make use of these resources as well as the facilities within the Centre for viewing slides and video. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

The slide collection is particularly strong in the area of Canadian material and would be of particular assistance to those studying in this field.

For use of video facilities an appointment is advisable. A catalogue is available upon request. The Audio-Visual Centre is closed on Mondays, open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings.

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 361-0414
Effective 15 March 1980 the number will be changing to 977-0414

Donor Cards
A project of the Volunteer Committee

Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. Commemorative donations may be forwarded to the Volunteer Office of the Art Gallery. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Ou temps que saint gregoire pape celebrat messe a rome eglise nonnee
pantheō : ni scith sapiant nuy celle sablāce . dōt pō la grāde cōpassion
quil ot le vovāt au ly Ocroya ato' eculp qui pō la Requeste de luy dyant
deuotemt cyenoulp .v. fois pr mi a. aue m^a. ynn^o. āg. de vrais pdōs a saulx
papes a eueſqs . vn^e. āg. a vlx fois vl-o^es de idulgēces .

Recent Acquisition

Simon Marmion, French, died 1489, *The Mass of St. Gregory*, oil on panel, 45.1 x 29.4 cm. Purchase, 1979.

The painting is a still and moving evocation of the miracle of Christ's appearance to St. Gregory when he was celebrating mass in the Pantheon in Rome. The artist has conceived of the episode as an intimate scene with only a single witness as appropriate to a picture intended for private devotion. Emotions are tenderly expressed and details, such as the diaphanous alb which the assistant is wearing over his red ecclesiastical garment, are depicted with masterly precision. M. Charles Sterling, who has given many years to the study of 15th century French painting, considers the panel an important addition to the few works which can definitely be ascribed to Simon Marmion, an artist praised as by far the best illuminator and painter of his time in French-speaking Burgundy. On stylistic grounds, Sterling dates the panel to the decade 1460-1470.

Roald Nasgaard, Chief Curator
Art Gallery of Ontario

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
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The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.